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EDWARD MACDOWELL

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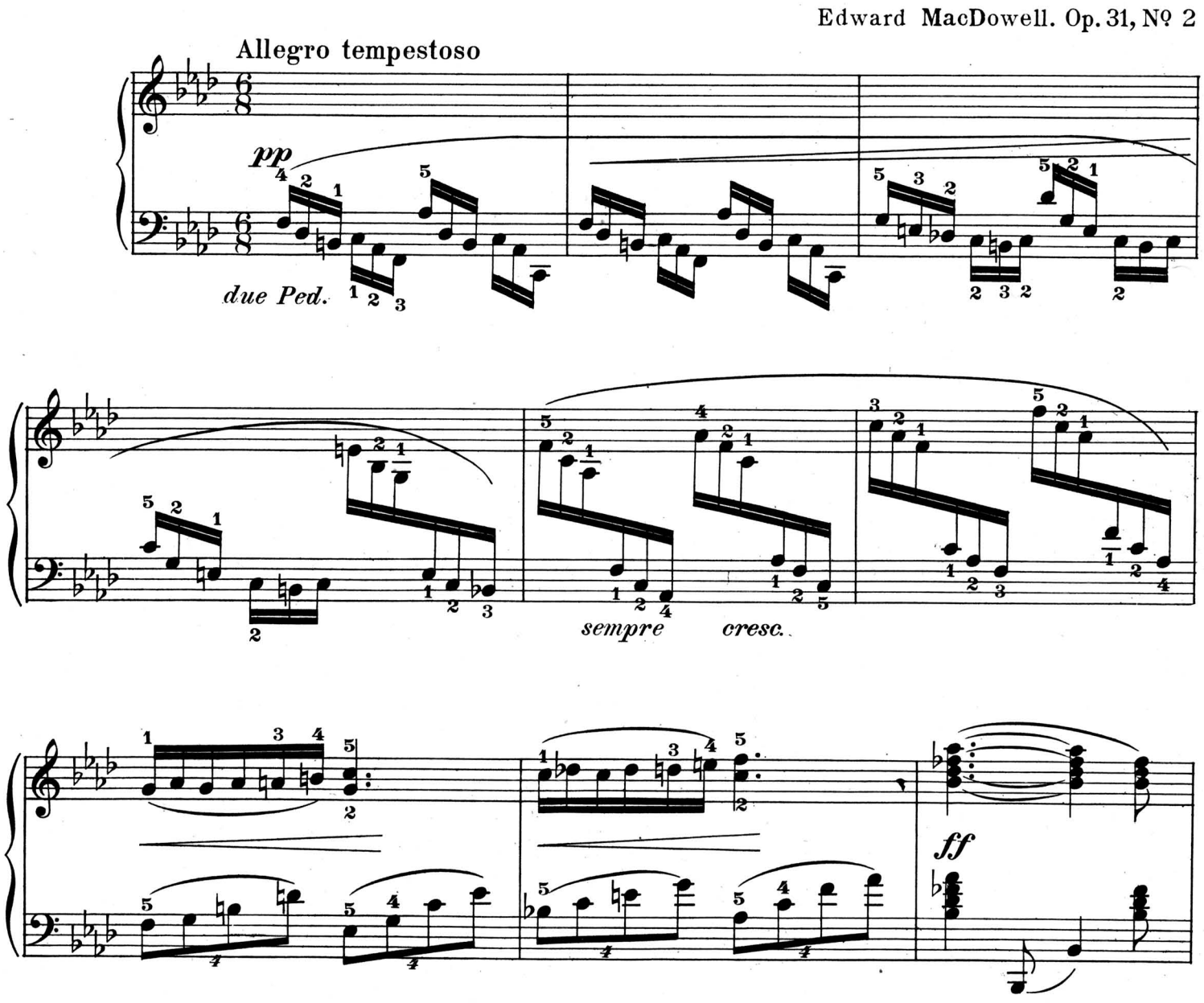
Fern an schottischer Felsenküste,
Wo das graue Schlösslein hinausragt
Über die brandende See,
Dort am hochgewölbten Fenster,
Steht eine schöne, kranke Frau,
Zartdurchsichtig und marmorblass,
Und sie spielt die Harfe und singt,
Und der Wind durchwühlt ihre langen Locken
Und trägt ihr dunkles Lied
Über das weite, stürmende Meer.

Far away on the rock-coast of Scotland,
Where the old grey castle projecteth
Over the wild raging sea,
There at the lofty and archèd window,
Standeth a woman beauteous, but ill,
Softly transparent and marble pale;
And she's playing her harp and she's singing,
And the wind through her long locks forceth its way,
And beareth her gloomy song
Over the wide and tempest-toss'd sea.

Edward MacDowell. Op. 31, Nº 2



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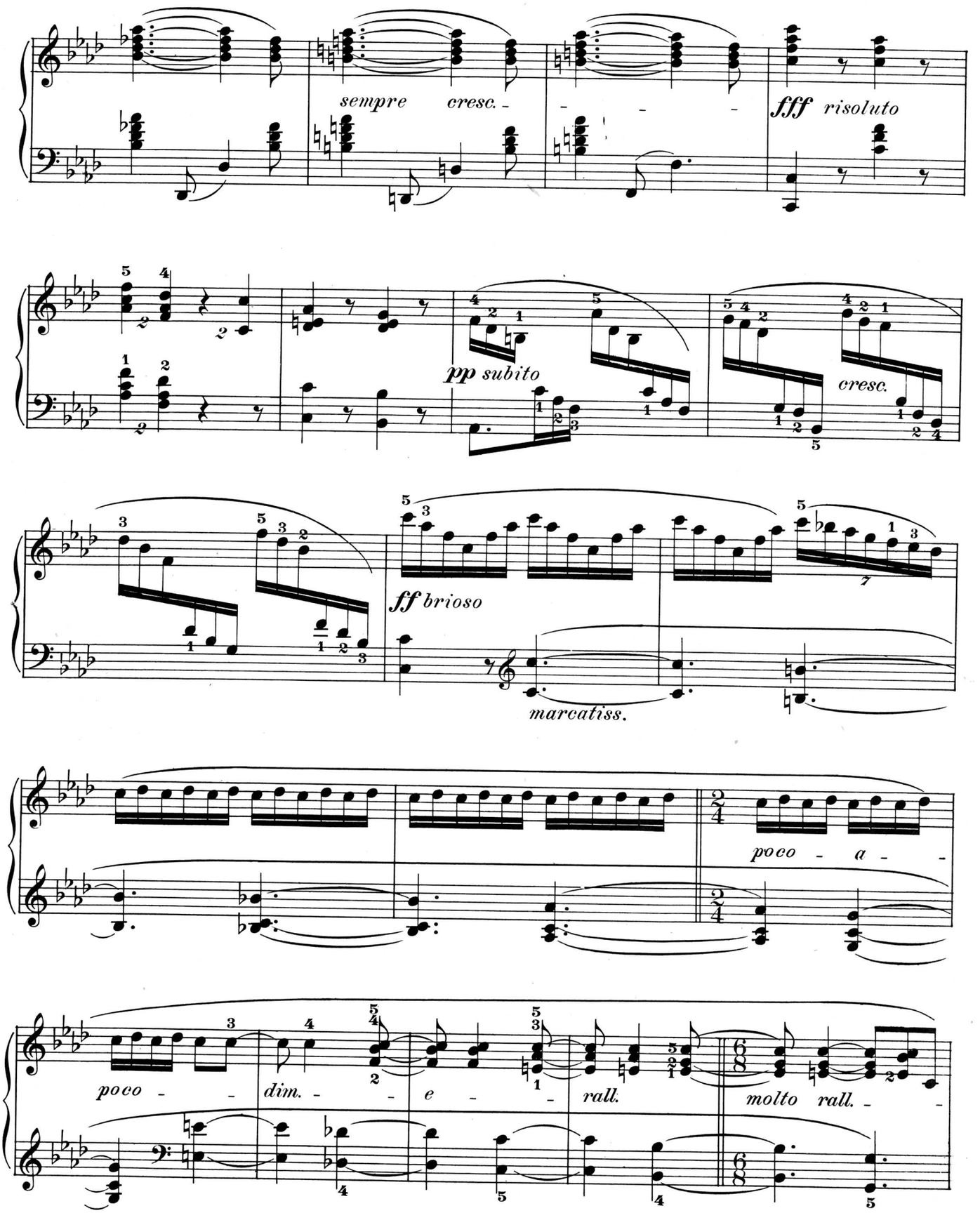
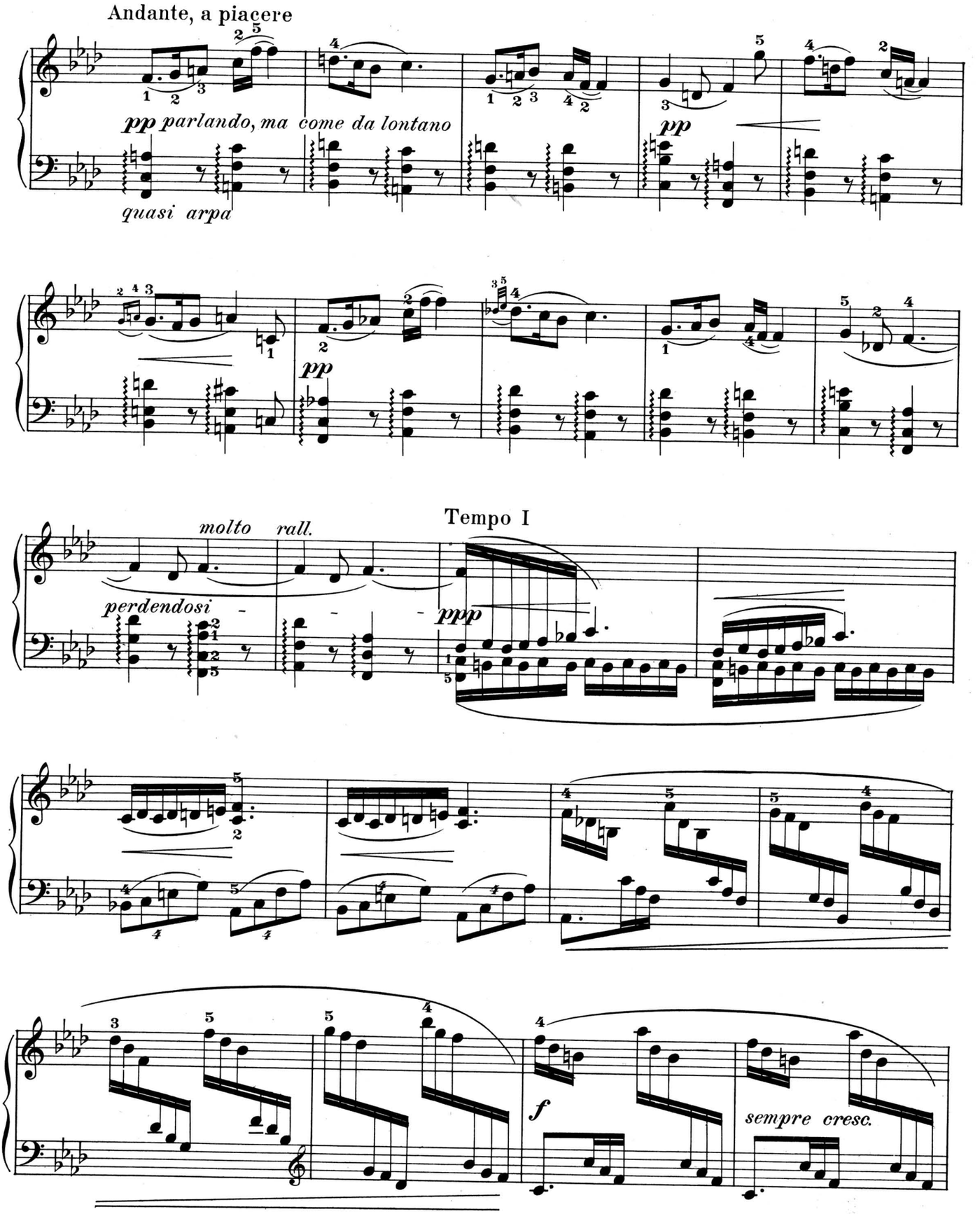

sempre cresc.
fff risoluto
pp subito
cresc.
ff brioso
marcatiss.
poco a
poco
dim.
e
rall.
molto rall.


Andante, a piacere
pp parlando, ma come da lontano
quasi arpa
pp
pp
molto rall.
perdendosi
Tempo I
ppp
f
sempre cresc.

ff

fff risoluto

brioso

marcatiss.

rall.

Andante

molto rall.

ppp

morendo

The MACDOWELL COLONY

EDWARD MACDOWELL contributed to American life in two ways: through his music during his lifetime, and, posthumously, through the MACDOWELL COLONY which he conceived and inspired. His music, like no other American music of its time, retains its vitality, its native color, its evocative charm. The Colony at Peterborough, New Hampshire, spreading out from the farm which he loved and where he is buried, has become a national institution, performing quietly and effectively an essential function in the spiritual life of the American people.

It was MacDowell's dream that creative workers in the arts should be given the opportunity to enjoy the conditions for work which he had found in his log-cabin in the Peterborough woods. In the turmoil and rush of American life, its absorption in material ends, its indifference to the needs of the artist, some haven must be established, he said, where workers in the arts might find, for a part of the year, at least, a respite from tumult and the arrogant domination of material values.

The MACDOWELL COLONY achieves wholly what MacDowell's imagination projected. On a farm, which has grown to six hundred acres, some fifty or sixty men and women, twenty-five or so at a time—musicians, poets, playwrights, novelists, painters, sculptors, etchers—find every summer a refuge from the noise, the heat and the interruptions of city life. Each has his studio in the woods, secluded from every other; his luncheon is left at his door; social calls are taboo until the afternoon. In the evenings he has the stimulation of contact with workers not only in his own art but in every field in which the creative imagination finds expression.

The fruits of this effort to give the artist ideal working conditions have fully justified MacDowell's vision and the tireless effort of his widow and of devoted friends to give that vision shape and permanence. It has been said that the Colony added twenty years to the life of Edwin Arlington Robinson, its most productive years. In one season, three Pulitzer prize works were written there—Du Bose Heywards' "Porgy", Thornton Wilder's "The Bridge of San Luis Rey" and Robinson's "Tristram". The roll of the colonists during the past quarter century is, with few exceptions, the roll of the outstanding figures of American art, music and literature.

The Colony depends for its existence on the contributions of those who believe that the arts are essential to a healthy national life; and that the Colony represents a practical means to foster those arts and to bring them to flower. In a time of social upheaval and spiritual re-orientation, the support of such a project is the support of all that is life-giving in western civilization.

Contributions may be sent to Henry B. Nevins, Treasurer, Edward MacDowell Association, City Island, New York.

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